

OCT 3 1921

\$1.00 A COPY

\$6.00 A YEAR

OCT 3 1921

UNIV. OF MICH.

ART IN AMERICA

AN ILLUSTRATED MAGAZINE

PUBLISHED BI-MONTHLY

VOLUME IX · NUMBER VI

OCTOBER 1921

EDITED BY

FREDERIC FAIRCHILD SHERMAN



PUBLISHED AT

EIGHT, WEST FORTY-SEVENTH STREET
NEW YORK CITY

LONDON: MESSRS. BROMHEAD, CUTTS & Co., LTD.
18 CORK STREET, BURLINGTON GARDENS

ENTERED AS SECOND-CLASS MATTER DECEMBER 16, 1913, AT THE POST OFFICE AT NEW YORK, NEW YORK, UNDER THE ACT OF MARCH 3, 1879

The Ehrich Galleries

Paintings by Old
Masters Exclusively

Including examples of the English,
French, Italian, Dutch, Flemish,
Spanish and early American schools

707 FIFTH AVENUE at 55th Street NEW YORK

JOHN LEVY GALLERIES

High-class Paintings
ANCIENT and MODERN

NEW YORK CITY : 559 Fifth Avenue

PARIS: 28 Place Vendôme





TITIAN: ADONIS

Collection of George and Florence Blumenthal, New York

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IX
NUMBER VI · OCTOBER MCMXXI

AN UNPUBLISHED PAINTING BY TITIAN



THE all but unknown painting of which the present number of this review contains a reproduction, forms part of the varied and extensive collection of Mr. and Mrs. Blumenthal of New York. Ascribed by its former owners, in accordance with an old family tradition, to Titian, it has long been supposed to represent the goddess Diana—an interpretation of its subject that has only recently been questioned by a few.

That—quite apart from its attributes of venerary—there is something in the general appearance, if not in the type, of the figure set before us, that might seem to answer more or less satisfactorily to certain literary presentations of the chaste Huntress of classic myth, is not wholly inadmissible. Nevertheless, we cannot but agree with those who would here recognize a personage not of the female but of the opposite sex. Rather than an extreme characterization of the athletic and somewhat masculine sister of Apollo, it seems fairly evident that the artist has given us a representation either of Actaeon or of Adonis, and most probably of the latter—the youthful and wayward favourite of Venus, celebrated alike for his beauty, his untimely death, and his passion for the chase. It is apparently in this last connection—armed with his sheaf of arrows and accompanied by his hound—that he is here portrayed. If, however, some doubt may still survive, in certain minds as to the precise identity of its subject, it is difficult to believe that there can be any diversity of opinion regarding the picture's virtues as a work of art. In this respect the painting can hardly fail to evoke the unqualified admiration of every sincere and discerning judge who may find himself before it. Unfortunately, on

Copyright, 1921, Frederic Fairchild Sherman

the other hand, for those who are unacquainted with the original, our photograph—as is so frequently the case with reproductions of oil canvases—while sufficient to convey a fair idea of the picture as a whole, affords but a faint suggestion of its remarkable technical qualities, and, needless to say, none whatever of its potent colouring and magnificent decorative effect. The formal values of the figure itself, the superb modelling of the flesh parts and more especially of the arms, the subtle expressiveness of the eager and sensitive face, the dramatic lighting and boldly impressionistic treatment of the landscape—all are either completely lost, or at most but barely indicated, in the flat and defective illustration. To expect the reader to form any adequate notion of the picture's real merits on the strength of such an imperfect reproduction would be to ask him to take for granted more than he may be willing or able to concede. We shall not, for this reason, attempt the futile task of depicting in words what can only be appreciated through a direct vision of the painting itself. Our satisfaction in the publishing of this brief note must consequently be limited to the hope that it may draw a certain amount of deserved attention to a work which, apart from its indisputable claim to consideration as one of the most attractive examples of later Venetian painting at present in America, is, in our opinion, fully worthy of the famous artist to whom it is traditionally given. That the canvas is really due to Titian seems, in fact, hardly to admit of doubt, so closely does it correspond, in all its essential features, to the requisites of a genuine production of that master. The healthy realism of its conception, its large and powerful design, its notable plastic properties, the breadth and security of its execution, all are markedly characteristic of the great Venetian's art—the pose of the figure, its type and forms, the treatment of the draperies, the rich but temperate colour, the nature of the brush-work, are not less closely reflective of his personal manner and of his technical methods of expression. To presume that we have, in this admirably-conceived and spontaneously-executed painting, a contemporary replica of a lost original, or an ordinary school-piece, is plainly out of the question. Even for those who may hesitate before the name of Titian, there can be no possibility of denying that we are in the presence not only of an unmistakably first-hand creation, but also of one that could only have owed its being to an artist of the foremost rank. We can call to mind no known pupil or imitator of Titian whose art can be said to reveal any such high level of quality, or any such

technical excellence, as we meet with here, and certainly none who can be held to have so perfectly absorbed the spirit, as well as the style of his model, as to have become capable of producing so freely executed and purely Titianesque a work as this. Should any such gifted disciple have existed, his personality and *œuvre* remain as yet to be discovered and defined. Whether a more careful future study of Titian's immediate followers will succeed in accomplishing this task, remains to be seen. If, however, we are to ascribe Mr. and Mrs. Blumenthal's canvas to Titian himself, our arguments in support of such an ascription must rest not upon any mere process of elimination, but upon the testimony of the work of art itself. We leave it, therefore, to those who may enjoy the privilege of examining the original, to weigh that testimony for themselves. To turn to the inevitable question of chronology, those who look upon the painting as a work of Titian will doubtless concur in ascribing it to the master's so-called "middle period." Without pretending to any more precise fixture of its date, we should suggest the decade between 1540-1550 as answering most plausibly to the probable term of its execution. In closing, the picture's condition merits at least a word of notice, in that it would be difficult to point to many canvases of its period in such a comparatively perfect state. Apart from a partial restoration of the ground immediately behind the figure and some slight retouching of the hair and head, the surfaces have suffered no visible damage or alteration, while the colour has apparently retained, almost throughout, its original harmony and force. The darkened mass of the figure's hair, with its half-hidden fillet of flowers, seems alone to have undergone a somewhat disproportionate lowering of tone.

F. Mason Perkins

A GROUP BY ANDREA PISANO

THE marble statuette of the Madonna and Child¹ (Fig. 1) lately acquired by the Rhode Island School of Design at Providence may be attributed without hesitation to the hand of that rare master Andrea Pisano. The works ascribed to the founder of the Florentine school of sculpture are as follows: the signed bronze doors of the Baptistery of Florence, 1330-1336; the reliefs on Giotto's tower,

¹ The statuette is 18¾ inches high.

after 1334; the figures of the Lord and Santa Reparata, preserved in the museum of the Cathedral of Florence; a wooden crucifix in the Museum of Berlin; and a figure in the Bargello of an angel playing a viol, by some critics attributed to Andrea, by others to Orcagna.

The addition of the little-known and hitherto unpublished group at Providence to this brief list of Andrea's identified works will further our understanding and appreciation of the master's style. Andrea Pisano was the true founder of the great Florentine school of sculpture, and of the stylistic tradition which was later brought to such glorious fulfilment by Donatello and Verrocchio. But extant data referring to the life of Andrea di Ugolino di Nino, to give his name in full, is scanty. Such unreliable information as that proffered by Vasari, and extensively contradicted by his commentator Milanese, may be discarded as utterly unreliable. His birthplace was certainly Pontedra, near Pisa; but the exact year of his birth is unknown. His artistic education was undoubtedly received at Pisa; and he may be identified as that Anreacius Pisanus famulus Magister Johannis mentioned in 1299-1305. But the first certain reference concerning him is the inscription on the bronze door of the Baptistery of Florence: Andrea Ugolini Nino di Pisis me fecit Anno Domini MCCCXXX.

Documents exist which relate the story of the making of these doors; and Villani dedicates a chapter to the event in his *Chronicles of Florence*, X Cap. 178. The doors were planned in 1329; and in 1330 Andrea and his son began the design of eight Virtues and of twenty scenes from the life of Saint John the Baptist to embellish them. The Venetian bell-maker Leonardo del Avanzo undertook the casting of the doors in 1332; but they issued from the moulds slightly warped, and after many vain attempts on the part of others to straighten them, the feat was finally accomplished by Andrea. In 1333 he was still at work on twenty-four lion heads to be added to one of the doors; and when all was completed in 1336, we find that the sum of twenty-five Lire was appropriated for the purchase of a slab of Carrara marble for the threshold of the portal.

The group of the Madonna and Child at Providence was probably executed to stand above the bronze door of Andrea, for it corresponds closely to the style of the bronze reliefs of the door (Fig. 2). Indeed it may for a time have occupied such a position. In former days sculptures frequently disappeared from the façades of Italian buildings, or were removed to make way for sculptures of a later style. The number of unidentified sculptures by Andrea must be consider-



FIG. 1. ANDREA PISANO: MADONNA AND CHILD
The Rhode Island School of Design, Providence, R. I.

1
2
3
4
5
6
7
8
9
10

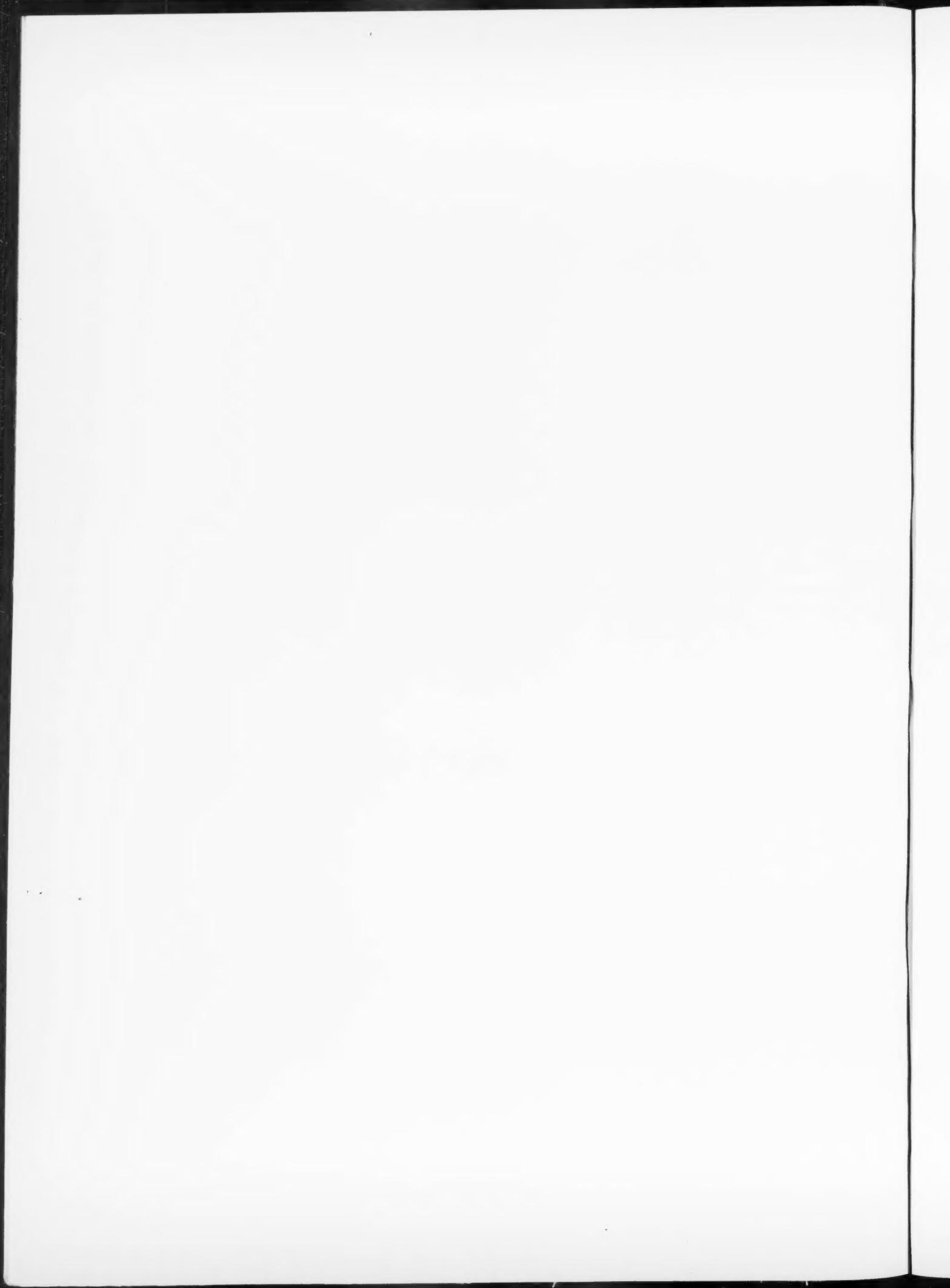




FIG. 2. ANDREA PISANO: DETAIL OF BRONZE DOOR
Baptistry, Florence



FIG. 3. GIOTTO: MADONNA AND CHILD. FRESCO
Padua

20

able; but the list of them given by Ghiberti in his *Commentari* should be accepted with reserve.

We possess two further contemporary mentions of Andrea's activity. One refers to him as the architect of the campanile of the Cathedral of Florence, a position which he assumed at Giotto's death in 1336; the other as director of works at the Cathedral of Orvieto in 1347. The following year he died, and was succeeded in his position at Orvieto by his son Nino. But no extant sculpture at Orvieto can be attributed to Andrea. The bronze door of the Baptistery of Florence, and the reliefs of Giotto's tower, remain his greatest achievements. Antonio Pucci, a contemporary, states that some of the reliefs of the campanile were the work of Giotto; but modern critics interpret this statement as meaning that the designs only were the work of the great painter. For it is inconceivable that the master untrained, so far as we are aware, in the art of sculpture should have taken up its practice so late in life. These reliefs have been described in detail by Ruskin in the *Sixth Morning in Florence*, and merit the praise bestowed upon them.

The affinity of the Providence group to the statues of Our Lord and Santa Reparata, preserved in the Opera del Duomo at Florence, is obvious. We find the same characteristic treatment of drapery, so different from that of the Pisan school of Giovanni and Niccolò Pisano; the same massive heads and necks and large hands. And the rhythmic pose of the figures of Andrea's bronze door, the stylistic disposition of the drapery, find their counterparts in the figure at Providence. The heavy and exuberant drapery, the deep drilling and undercutting, employed by Giovanni and the elder Nino, are not present in the work of Andrea. Nor does he crowd his reliefs with figures in the manner of the sculptured panels of late Imperial Rome, from which Giovanni and Nino drew their inspiration and methods. His figures repose or move with majestic dignity in ample space. He avoided the late Classical tradition and founded a new sculptural style. His is rather the schema of Giotto; and his figures are really a translation into sculpture of that master's frescoed forms (Fig. 3). As in the group at Providence, his figures are always possessed by an almost Buddhistic peacefulness.

The depths to which sculpture in Florence had sunk in the early years of the Fourteenth Century is admirably illustrated by a relief of the Annunciation, dated 1310, on the external North wall of the Cathedral. The figures are hopelessly clumsy in conception and ex-

ecution, and completely lacking in that charm so often found in primitive work. In twenty years Andrea Pisano raised the level of sculpture in Florence to a great art; and laid the foundation for the glories of the following century.

Whence came this inspiration? Emile Bertaux and Marcel Raymond attribute it to the influence of French Gothic sculpture. But the resemblance between the two forms of expression is exceedingly superficial. Andrea's sturdy and reposeful figures are in sharp contrast with the airy and elegant French sculptures which are possessed by a nervous tension and exhibit an exaggerated "hanchement." The Madonna of Providence holds the burden of the Child naturally, with but a slight upward tilt of the hip to counterbalance the weight. The beauty of this stylistic curve in moderation would have been observed by Andrea in the famous ivory Madonna by Giovanni Pisano, preserved in the Cathedral of Pisa. We learn from Andrea's epitaph in the Cathedral of Florence that he himself was a carver of ivory. Andrea's artistic ideal was but slightly formed on the work of the Pisan masters. His real inspiration came from the frescoes of Giotto.

So few works of the founder of the Florentine school of sculpture have as yet been identified, and the extant data relating to his life is so scanty, that we cannot attempt to place the group at Providence at any exact period of his career. Its closest analogy is to the figures of the bronze door, executed in 1333. It is sufficient to have brought to the attention of students this little-known work of that great artist, referred to by his contemporary Antonio Pucci, in his Centiloquio, as "Quel solenne maestro Andrea Pisano che fe la bella porta al San Giovanni."

Reinhold Marx

NICCOLÒ DI PIETRO GERINI

PART TWO

IF the natural sequel to purely intuitive reflexes be their determination with reference to some one or several *partis pris*, then the process of grouping and separation of the works of Niccolò di Pietro Gerini will be more difficult than they would be in the case of almost any other Florentine, because the artistic content seldom carries us beyond the zone of common undifferentiable aesthetic experience. The imagination is indisposed to descend from its level to compass him, and barring a small number of exceptional cases, consents to do violence to the sensibilities only to have done with him once and for all.

Owning then a primary artistic deficiency in Niccolò's work, though criticism arises in positive aesthetic adventure, it is impossible to make a positive estimate of it. If his limited creative gift is capable of warming, now and then, to a subject of limited exactions, where he has large wall-spaces to cover it founders under their oppressive emptiness or the number of figures necessary to fill it.

Like Taddeo Gaddi with whom he shares a slow temperament and who is his most formative influence, he fails to project himself by a want in the most dynamic and transforming of creative forces, intensity of the imagination. It is by this supreme energy that vision becomes revelation, and revelation finally passes into emotion at the moment when it draws all differentiated details into the aesthetic vortex. Before his frescoes—at Pisto or Prato for example—the eye gropes but fixes nowhere, and the attention hangs loose, there being no immediately discoverable relation between space and pattern or shape and shape. There is no compositional tension to hold them together. With an equal claim on our interest everywhere, mass and movement, repose and action are scattered over the surface to produce a sense of material progression, of physical importance, or merely a negation of void at every point.

The abstract currents of lines and masses, their organization in depth, are confused and uncertain, because his art is an externalization of vision that is neither immediate nor synthetic. He ends by loading the attention with aesthetically unjustifiable circumstance or exhausts it with inanity.

Nor, again, is there any element of sensibility in his work. Belonging to the grosser artistic intelligences his paintings strike upon us

with a brutal hardness. There is a total absence of quality. Instead he gives us the vision of a barren world of low-browed, obtuse, rock-hewn saints and great heroic clean-lipped women who live by a system of more inevitable laws than ours. And yet their effect is sullen rather than solemn, ponderous rather than monumental, stolid rather than severe.

To complicate the initial difficulty of classification the work of Niccolò is too often involved with that of pupils, and fellow-artists whose help he needed to carry on the business of turning out a huge number of frescoes and altarpieces. Few other Italian painters of such contemporary reputation called in the assistance of as many collaborators. This mixture of hands seriously troubles the special problem of the critic who would discover the guiding artistic personality among those mixed with it and differentiate between, first the unchanging, and then, the unstable principles of his style: his personality and his evolution. But as Niccolò's artistic personality is so inextricably bound up with others, rather than seek to isolate it, we must content ourselves with tracing the progress of this many-headed hydra, which, with all its complexities, after all proceeds towards a common aim along a common course. It is accordingly, not impossible to determine the direction in which his art drifted.

The following series based upon dated works, represents a sustained stylistic change in Niccolò's activity though it would be preposterous to claim that such a change is discoverable between any two contiguously placed works. While the direction of his evolution may be correctly indicated, the order of the items must not be regarded as determinable or final. I have tried besides to differentiate between those works in which Niccolò's intimate characters were traceable and those for which he was less directly responsible, scrupulously avoiding too great precision in the absence of precise tokens.

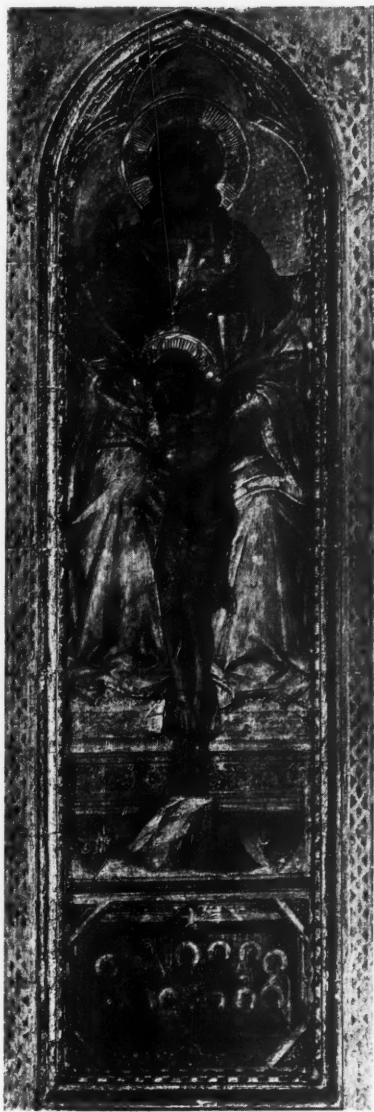
WORKS BY NICCOLÒ DI PIETRO GERINI

1370. *London, National Gallery, Triptych, Coronation, Saints and Angels.*

Ordered from Niccolò di Pietro Gerini and Jacopo di Cione. First recorded commission to Niccolò. The cartography and the treatment is of the school of the Cioni throughout, without a trace of Niccolò's participation.

1373. *Florence, Academy, Coronation.*

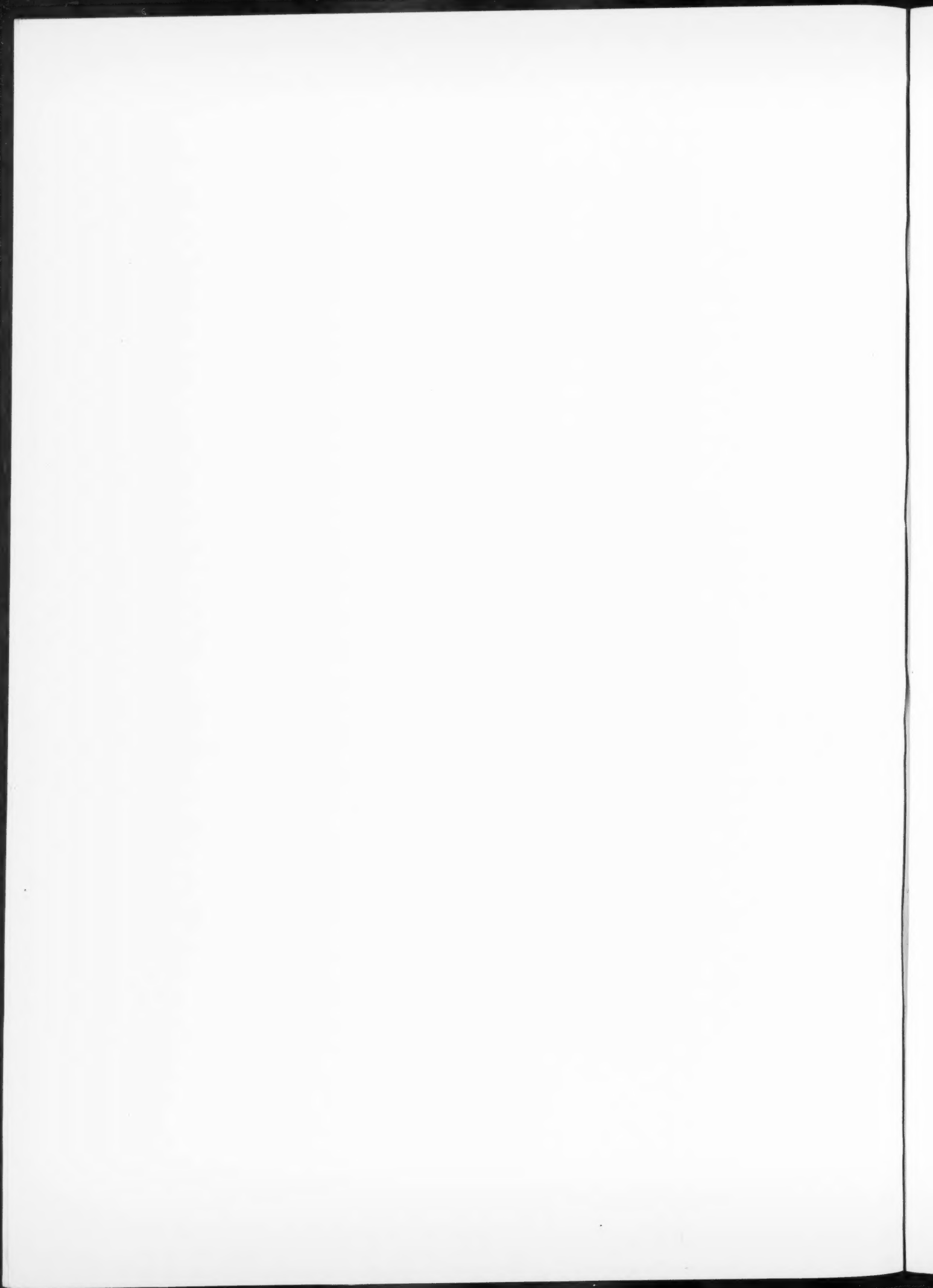
Commissioned for the Zecca Vecchia from Niccolò di Pietro and Jacopo di Cione but here again Niccolò seems to have had no share in the execution whatever.



NICCOLÒ DI PIETRO GERINI: TRINITY
Or San Michele, Florence
(First pillar, right)



NICCOLÒ DI PIETRO GERINI: VIRGIN
Musée Calvet, Avignon



1380. *Florence, Santa Croce, Ex-refectory, Crucifix.*

(Formerly in the Castellani chapel) Inscription A. D. MCCCCLXXX
MESE IULII TPR VEN DNI MINIATIS ABBATIS.

Earliest dated work by Niccolò. Still very Gaddesque (cf with Taddeo's crucifixions in sacristies of Ognisanti, and of Sta. Croce, Florence). The Christ and particularly the head is so close to Taddeo's Crucifix at Ruballa in the church of S. Giorgio as to tempt one to the theory of direct influence. Drawing anticipates Entombment, and the Bigallo, and Pisa frescoes.

Florence, Academy. Entombment.

His most ambitious panel. Betrays his derivation from Taddeo, but is already a mature work and full of his constant characters.

Philadelphia, Johnson Coll. Pieta.

A product of Niccolò's shop, probably on his design.

1386. *Florence, Bigallo. Sala del Consiglio. Fresco: The Return of Lost Children by the Captains of the Misericordia to their Mothers.*

Authenticated and dated by document of final payment to Niccolò di Pietro Gerini and Ambruogio di Baldese (see *Il Bigallo*, Florence, Fratelli Alinari, 1905, pp. 24, 25, 45). Dr. Sirèn in his Catalogues of the Jarves Collection, and of a Loan Exhibit of Italian Primitives held in New York in 1917, endeavours by separating the already known form-image of Niccolò from the fresco, (wherein the mixture of two styles renders the residuum all too uncertain) to arrive at the formula of Baldese, whose name he joins to a group of paintings constant to a single artistic personality, consistently professing contact with Bicci di Lorenzo and possibly Lorenzo Monaco, and a stage in the collective development proper to the second quarter of the 15th century. The hypothetical Baldese of the Bigallo fresco, however, seems to be an independent master in 1386, is born therefore in all likelihood between 1350 and 1360, and in the fugitive signs he gives of himself demonstrates a much crasser sense of weight and of life than Dr. Sirèn's master of paper saints and imponderable Virgins.

Fiesole, Church of Sta. Primerana, Presentation of Christ.

Ruined and repainted fresco, left side of which leaves unmistakable traces of Niccolò's hand. The woman and child at the extreme left repeat a motive, and something of the spirit of the Bigallo fresco.

1387. *London, National Gallery, Baptism.*

The date is inscribed.

Florence, S. Miniato. An Apostle (possibly St. James).

This conjectured date is based upon faint traces of an inscription the date of which has been partly reinforced, partly supplied in black lead to read as MCCCCXXXVII. As the figure above it is obviously of the 14th century there is high presumption that under the last C there was originally an L.

London. Mr. Kerr-Lawson. St. Anthony, the Abbot, and St. Peter.

Cambridge, Mass. Prof. A. Kingsley Porter. Virgin.

1392. *Pisa, S. Francesco, Chapter-House, Frescoes.*

The signature and the date visible to-day only in part were read by Lasinio in his *Raccolta de 'Pitture antiche etc.* Tav. II. Pisa 1820.

Florence, Sta. Croce. Left aisle. Fresco-fragment of Crucifixion. Ex-refectory. Fragment, Head of Crucified Christ (?)

Boston. Museum of Fine Arts. Virgin.

London, Mr. Ricketts. Virgin.

Prato. S. Francesco. Chapter Hall. Frescoes.

Signature given in Crowe and Cavalcaselle, *History of Painting in Italy*, (Scribners, N. Y. 1903) Vol. II, p. 268, note 1.

Florence. Mr. Charles Loeser. Fragment. Crowned Personage and Attendants Kneeling Before a Column.

Avignon, Musée Calvet. Virgin.

Florence, Sta. Croce. Virgin with two Saints, and the two predelle under St. Augustine and St. Gregory in the Choir Altarpiece.

Crowe and Cavalcaselle vol. II, p. 146, note 4, of their Italian edition attach the date 1372 to this picture, at present no longer visible in the exposed parts of the panel. Its stylistic affinities, however, being with his more advanced works draw it away from such early ones as the Crucifix in Sta. Croce, and the Entombment in the Academy, in Florence. If not mis-read therefore the date given was not unlikely the date of commission.

Florence, Sta. Croce. Sacristy. Fresco, Resurrection.

The hands that shared in the covering of the same wall have never been satisfactorily differentiated. *The Ascension* is by an assistant of Niccolò; the *Way to Calvary* by an assistant of Spinello Aretino; the *Crucifixion* (with the border round it, including prophets and small scenes) by Taddeo Gaddi and assistants.

Chicago, Ill. Mr. Martin A. Ryerson. Virgin.

WORKS BY GERINI'S IMMEDIATE FOLLOWING

1375. *Impruneta, Pieve. Entire central section and predella of polyptych on high altar.*

Painted by Pietro Nelli and Tommaso del Mazza in 1375 (see Vasari, ed. Sansoni, vol. I. p. 609, note 3).

The central compartment is an adaptation of Daddi's Virgin and Angels in his large polyptych now at the Uffizzi.

Florence, S. Ambrogio. Deposition.

Florence, S. Simone, first altar left, Birth of St. Nicolas.

Same hand as that which painted a number of female figures in the Bigallo and in the Prato frescoes; possibly Baldese.

S. Stefano in Pane. Virgin in Robbia frame. Close to S. Simone fresco.

Florence, S. Felice, first altar right. Pietà.

Florence, Sta. Felicità. Cappella del Crocifisso. Medallions in ceiling.

Florence, Academy. Triptych. Crucifixion and Saints.

Fiesole. Museo Bandini, Trinity.

Florence. Bargello. Two saints.

Rome. Capitoline. Trinity with Donors.

Florence, S. Ambrogio. Deposition.

Fiesole, Museo Bandini. Trinity with Sts. Francis and Magdalen.

Paris, Louvre. Virgin and Angels.

Coronation and angels.

By same hand.

New Haven, Conn. Yale University, Jarves Coll. Triptych.

The Virgin: Very close to lower central compartment of the polyptych in the Pieve at Impruneta, and the wings to Lorenzo di Niccolò.

Rome, Vatican. Madonna, Two Saints and Angels (No. 89).

Florence, Academy. Small Panel with Virgin, Baptist, Saints Lawrence, James, Anthony, the Abbot, and six angels.

Boston, Dr. Ananda Coomaraswamy. Madonna, Saints and Angels.

Parma, Gallery. Dormition.

Braunschweig, Gemäldegalerie. Virgin and Angels.

Arezzo, S. Francesco, Chapel to right of choir. Assumption with St. Thomas and Other Saints.

Influence of Agnolo Gaddi in Virgin and type of Mariotto di Nardo in some of the saints.

Florence, Uffizzi, Magazine. Four saints; Two panels representing two saints each.

Florence, Sta. Felicità. Chapter Hall. Annunciation (?)

Left transept. Nativity(?)

1401. *Florence, Academy. Left Compartment of Triptych representing Coronation and Saints.*

Documents dated 1401, (see Vasari, Sansoni ed., vol. I, p. 691, note 3) record the commission of this altarpiece to Spinello Aretino, Niccolò di Pietro Gerini and Lorenzo di Niccolò. The central panel bears same date. Oddly enough the very clear and profound disparities between Spinello's part, on the one hand, and that of Niccolò and Lorenzo on the other, have never been noticed. The silvery tone of the right and central sections alone announces fundamental differences in the treatment of form. Lorenzo's share in the painting is less apparent, but a certain haste in the drawing and shaping of the predella under Niccolò's saints remind one of similar traits in Lorenzo's polyptych at Sta. Croce.

Magnale, Polyptych, Virgin and saints.

Execution largely by assistants.

New Haven, Conn., Yale University, Jarves Coll. Annunciation.

Marinelli, Virgin and Saints.

Assisted.

Empoli, Collegiata. Triptych.

Assisted.

Wings of polyptych 4 saints.

Predella, 3 scenes.

Virgin and Angels (with Crucifixion in lunette).

Possibly Mariotto di Nardo painting on Niccolò's designs.

Florence, Sta. Felicità. Chapter Hall. Crucifixion.
Florence, Mr. Arthur Acton. St. Anthony, the Abbot.

1404. *Florence, Academy. Polyptych. Madonna and Saints.*

Date inscribed below central panel.

Vincigliata (near Florence), S. Lorenzo. Virgin.

Wrongly attributed by Count Carlo Gamba (*Rivista d'Arte* 1907, p. 24)
to Giov. del Biondo.

*Florence. Uffizzi, Magazine. Dead Christ. Crucifixion with Brethren of the
Order of the Flagellanti. Christ the Pilgrim.*

All of the same period.

1408. *Florence, Via Aretina. Tabernacle. Madonna and Saints.*

Dated. Execution largely by assistants.

- 1408-9. *Florence, Or S. Michele, first pillar right, St. Nicholas.*

Under these two dates are recorded the commission and payments
for the painting of this saint.

Trinity.

(Opposite the Trinity) A Saint.

These are the last works by Niccolò known to us.

Richard Offner.

OLD WEDGWOOD WARE IN AMERICA

IN my articles on Lost Objects of Art in America in this Magazine, I alluded to the frequent mention of "Queen's Ware" in the inventories of the American Loyalists. This ware was made by the celebrated English potter, Josiah Wedgwood, who during the decade 1759-1769 made several successful experiments in improving the cream-coloured earthenware, afterwards known as "Queen's Ware," which became highly esteemed not only in England, but also in the American Colonies, for the variety and elegance of the forms of the various objects and the beauty and charm and the colouring, no less than the decoration. The name for this ware was adopted in or shortly after 1762, the year in which Wedgwood was appointed potter to Charlotte, Queen of George III. An illustrated catalogue of this ware was published about 1780 and is inscribed on the first page as follows:



PLATE I. OLD WEDGWOOD



PLATE 2. OLD WEDGWOOD



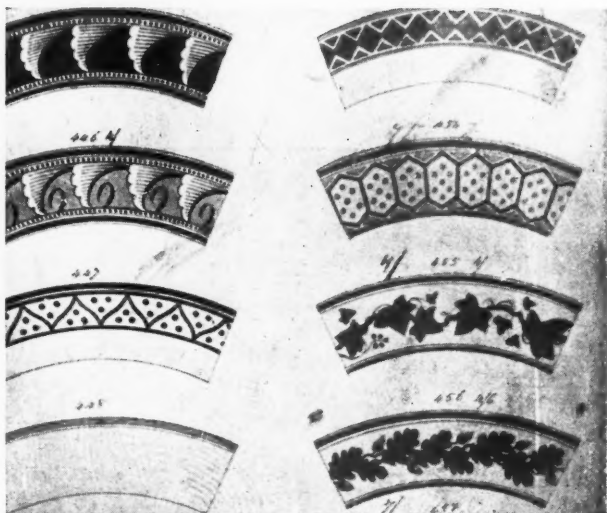


PLATE 3. EIGHTEENTH CENTURY WEDGWOOD DESIGNS

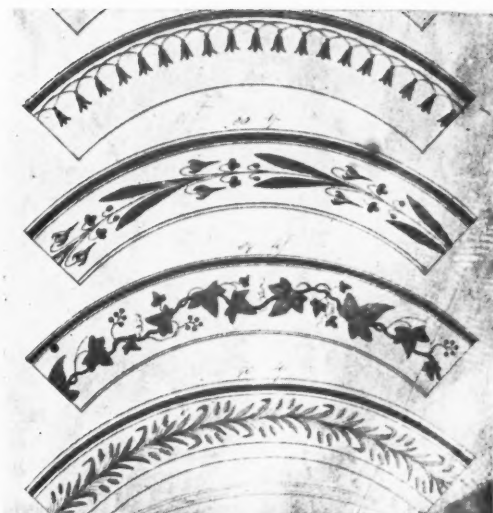
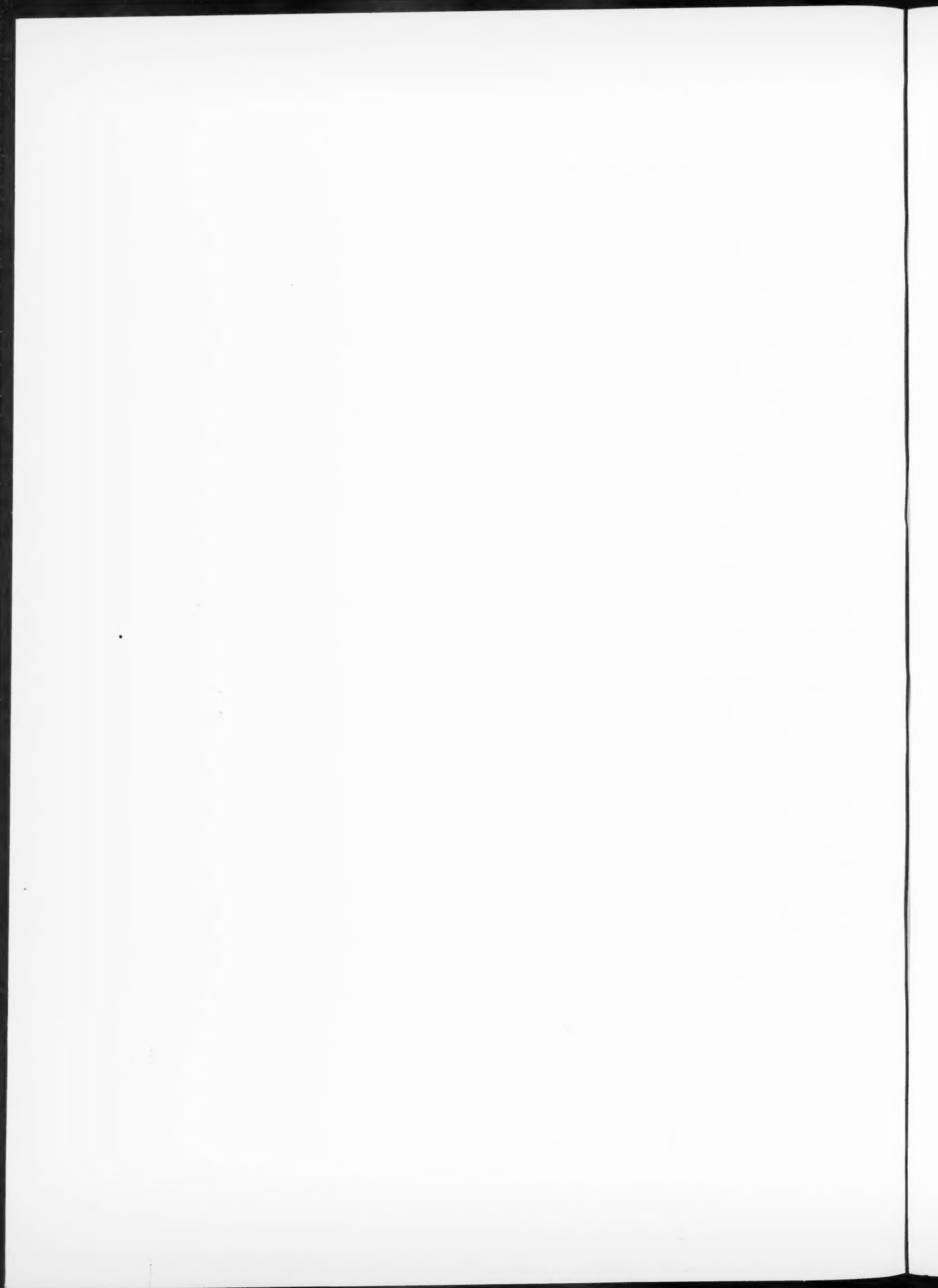


PLATE 4. EARLY NINETEENTH CENTURY WEDGWOOD DESIGNS



PLATE 5. WEDGWOOD VASES



A CATALOGUE

Of the different Articles of QUEEN'S WARE, which may be had either plain, gilt, or embellished with enamel Paintings, manufactured by JOSIAH WEDGWOOD, Potter to her MAJESTY.

According to this catalogue, a dinner service of "middling size" cost wholesale at the pottery works at Etruria in Staffordshire the sum of £3. 17. 0. and consisted of twenty-eight dishes of various sizes and shapes, two sauce and two soup tureens, four sauce boats, two salad dishes, six salts, two mustard pots, four pickle dishes, six dozen plates and two dozen soup plates. The same service could be purchased or ordered enamelled, at a cost of £9. 9. 8. or £9. 1. 2., while a more elaborate and decorated service was priced at £15. 5. 0. and another at £13. 17. 4, both being gilt.

Dessert Services with many varieties of vessels were made, as were also Coffee, Tea and Chocolate Services, complete, with Tea Kettles and Lamps.

Among the Miscellaneous Articles in the catalogue are wash-hand basins and ewers of several sorts, punch bowls of different sizes, spitting pots, sauce pans for cooking that will bear a charcoal fire, night lamps to keep any liquid warm all night, and table and toilet candlesticks with extinguishers.

The enterprising Wedgwood adds a note that "wishing to render his Manufacture as useful as possible, will gladly receive any Instructions or particular Designs, from those who please to honour him with their Commands, which he will endeavour to execute with the utmost Attention."

A few specimens of this Wedgwood ware have been selected for illustration from pages of the old catalogue, marked Pl. 1, as well as examples of old patterns with the original painted designs (Pl. 2), a number of the hand-painted decoration for borders of plates and other vessels, from the old pattern book started in 1769 (Pl. 3), and other decorative features of a later date (Pl. 4). Illustrations of three vases are also added (Pl. 5). For these I am indebted to Messrs. Josiah Wedgwood and Sons, Stoke-on-Trent, the direct descendants of the original founder.

The catalogue, it should be stated, was intended for the various agents of Wedgwood in different parts of England, the Continent and America, and was printed both in English and in French. Bentley, his partner, was a Liverpool merchant, which accounts for the

fact that nearly all the "Queen's Ware" was shipped to the American Colonies through the agency of Liverpool exporting merchants.

An interesting light on the subject is thrown in a letter dated 20 November, 1787, from Phineas Bond, the eminent lawyer of Philadelphia, who espoused the British side in the Revolutionary war and was afterwards British Consul General in that his native city. This letter is addressed to the Marquess of Carmarthen and alludes to the clandestine shipping of machines for spinning cotton from Liverpool to Philadelphia, packed in "Queens Ware" crates and casks, to elude discovery. The exportation of this ware would thus seem to be so great as to have specially designed crates and casks for it.¹

Unfortunately, the loyalist documents mentioned earlier do not describe the ware in detail.

The dinner services, decorated with views of castles and famous country seats in England and finished in 1774 for the Empress Catherine of Russia, were of "Queen's Ware."

But from other sources I have gleaned references to it in America. Samuel Shoemaker, the eminent Quaker loyalist from Pennsylvania visited on 9 January, 1784, Wedgwood's house in Greek Street, Soho, London, where the celebrated potter was at that time exhibiting his collection of "curious earthenware," in the viewing of which the worthy Quaker and his friend, Majendie, "were quite lost in the infinite variety of this large and curious collection." After spending an hour in going through the different rooms, he expresses himself as loth to depart without purchasing something and bought a small teapot and milk pot for his wife, then at Philadelphia. Majendie insisted upon adding a bowl and plate as a small testimony of his remembrance and esteem for Mrs. Shoemaker. A teapot was also purchased by Shoemaker for Betsy, who was presumably a family connection in Philadelphia. Later in the same month he paid another visit to Wedgwood's exhibition, accompanied by a conspicuous lawyer from Maryland, in the person of Robert Alexander, who was also one of the loyalist refugees in London, and was tempted to buy three small bas-reliefs to send to one Benjamin. These were doubtless portrait medallions of celebrities, European and American, or Classical subjects which Wedgwood had been producing. In due time the purchases arrived in America, to the gratification of Mrs. Shoemaker, who wrote, with a touch of quaint Puritanism, as follows to her husband on 22 April: "The teapots, bowl, creampot are uncommon

¹ Letters of Phineas Bond, in the *Annual Report of the American Historical Association*, Vol. I, pp. 552-553.

& very curious. I believe nothing of the kind has ever been sent over here; they have brought this kind of manufactory to great perfection indeed, & I wish my best respects & thanks to our frd. Magendie for his curious Bowl & plate. I shall value it for his sake. We thought the little creatures should have been *cloathed*." She wrote again on 15 May thus: "The Bass reliefs I think are extreme curious, indeed inimitably well executed & the Design pretty & if the little creatures on the teapots had been a little dressed, if it had only a thin mantle thrown over them, we could have introduced them more freely into company without fear of hurting any person's delicacy."²

A quantity of Queen's Ware formed part of the personal estate of Peter Presley Thornton, of Northumberland House in Virginia, appointed in September, 1777, aide-de-camp to General George Washington, when it was appraised in 1781. The inventory, with the supposed value of the ware, has been published.³

James H. Watmough on his travels in England passed through Staffordshire, Wedgwood's own county, in December, 1786, and having heard of the fame of Wedgwood's Queen's Ware and porcelain, mentions in his note-book that Wedgwood supplies almost the whole world with his wares.⁴

The Penn family of Pennsylvania were the purchasers of Wedgwood's ware, as is proved by the inventory of the household effects of John Penn, junior, sold on 26 May, 1788, at Philadelphia. In Queen's Ware were two large and five small dishes, ten plates, two butter boats and two sugar dishes.⁵

This same ware formed part of the goods and chattels of Dr. Benjamin Franklin, sold by public auction on 21 May, 1792.

These notes indicate sufficiently the great extent of the business of Josiah Wedgwood for his famous ware in America in Colonial and post-Revolutionary times. In spite of the inevitable destruction of this fragile material, especially during the Revolutionary war, there must be many specimens surviving to this day in remote and unsuspected places in the old towns of New England, New York, Pennsylvania and the south.

E. Alfred Jones.

² *Pennsylvania Mag. of Hist. and Biog.*, Vol. XVII, pp. 231-232.

³ *Virginia Mag. of Hist. and Biog.*, Vol. XXII, pp. 203-207.

⁴ *Pennsylvania Mag. of Hist. and Biog.*, Vol. XXIX, p. 187.

⁵ *Ibid.*, Vol. XV, p. 374.

EARLY PHILADELPHIA SILVERSMITHS

THE earliest mention of silver craftsmen in Pennsylvania occurs, most fittingly, in an account-book kept by William Penn. Search has brought to light in these old pages the names of three silversmiths who we may safely assume were the pioneers of the craft in this Province. Under the date of 1698 appears the name of one Johan Nys, silversmith; two years later, in 1701, Francis Richardson, first of the famous family of Philadelphia smiths is mentioned, and in the year following the name of Cesar Ghiselin is entered by the Quaker Proprietor. Little enough is known of the history of these earliest silversmiths; whatever scattered facts have been gleaned must be connected by a fairly stout thread of speculation. Johan Nys, of the three, is perhaps the most destitute of history; that he was probably a Huguenot refugee, we may suppose from an entry in a later manuscript where his name appears as John de Nise. From France his family doubtless fled to the Netherlands — where the name was metamorphosed to Nys — and later emigrated to the Dutch settlements in the New World. This supposition is further strengthened by the fact that the five pieces of silver which are believed to be his handiwork show distinctly the influence of the styles employed by the early Dutch Colonial smiths. About Johan Nys "the rest is silence." Cesar Ghiselin fares little better: he, too, was a Huguenot, but he sought a haven at first in England, whence, about 1690 he emigrated to Annapolis, Maryland. Later he moved to Philadelphia, where he died in 1733 or 34; his will is still extant. Three pieces of silver only are known to be the work of Ghiselin; a beaker and a plate (Fig. 1) made for and still in the possession of Christ Church, Philadelphia, and a tablespoon belonging to R. T. H. Halsey. The very simplicity of these pieces gives them a distinctive grace.

Francis Richardson, unlike Nys and Ghiselin, comes more clearly into the focus of known facts. He is the first native American silversmith that plied the trade in Philadelphia, being born in New York in 1681. When he was nine years old his family moved to Philadelphia. Possibly his father was a smith or jeweller before him, but in any case as early as 1701 he wrote himself goldsmith, and was paid by William Penn "for a paire of buckles for Letitia" Penn. Oddly enough among the few pieces of his work apparently preserved are also a pair of silver buckles in the possession of the Historical Society of Pennsylvania, and worn by Elizabeth Paschall

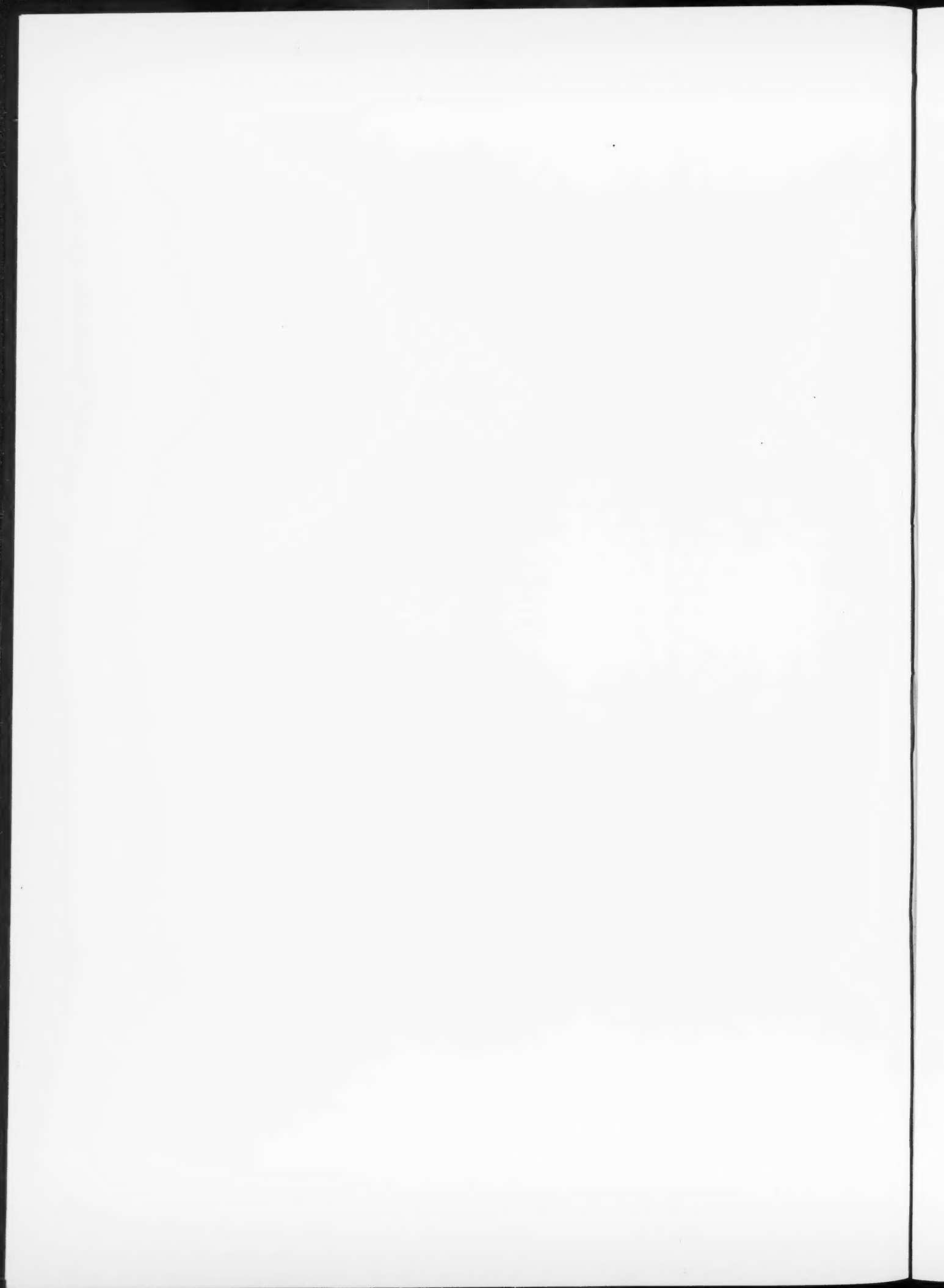
at her wedding May 11th, 1721. The fact that there are no large pieces of plate by this silversmith in existence today leads us to suspect that Francis Richardson's trade lay mainly along lines of repair work, and such pieces as he did execute, were small and unimportant. Francis Richardson married in Philadelphia, and had a son Joseph Richardson, born in 1711. When the elder Richardson died, Joseph, having doubtless been brought up in the craft, was left to carry on his father's business. This son is perhaps the greatest of a great family of Philadelphia silversmiths. Through a full half century he made his excellent silverware at the shop on the west side of Front Street, below Walnut, changing his styles with the times, but always maintaining a gratifying elegance in design and workmanship. Moreover he was a man always interested in public affairs. Being a stalwart Quaker, he was allied with many societies of Friends concerned in philanthropic and commercial enterprise; not least among them "The Friendly Society for Propagating Peace with the Indian by Pacific Measures" for which he made some silver gorgets or breast ornaments (one of which, belonging to the Historical Society, is on exhibition at the Pennsylvania Museum) to be presented to Indian chiefs with whom the astute Quakers wished to establish trade relations. There is in the possession of his great-granddaughter in Philadelphia a coffeepot which he made for his own use at his distant country place, "Down the Neck," a locality which has since become one of the most populous sections of the city. Joseph Richardson married Mary Allen in 1748, and they had two sons who later became silversmiths, Joseph, Jr. and Nathaniel. A peculiarly interesting tankard bears near the rim the usual mark of the elder Joseph Richardson — "I R" roman capitals in a rectangle — and next to this a smaller but similar mark, which is supposed to be the younger Joseph's mark, and from the occurrence of the two on the same piece we may believe that this tankard was made about 1780 when the two Josephs were working together. Exactly when Nathaniel joined his brother, and when the firm name was changed to Joseph & Nathaniel Richardson, we do not know. They appear together in the directories of the city from 1785 to 1791 and during these years stamped their mark "I.NR" on much comely and well-proportioned silver. Nathaniel, however, after a few years grew dissatisfied with the small profits (and possibly the exacting work) and sought with true Quaker foresight greater returns from the baser metal iron. Perhaps his penny-wise soul was satisfied, for he became an iron master of prominence

and influence, but certainly he deserves less lasting credit than his brother Joseph who continued to write himself goldsmith, as his father and grandfather before him. Joseph Richardson, Jr.'s fidelity and integrity were recognized by his fellow citizens when in 1808 he was appointed Assayer at the United States Mint. When he died some years later the family business died with him.

No less interesting in the annals of the craft in Philadelphia is the tale of the Syng family. As was the case with the Richardsons, three generations bearing the name of Syng plied the honourable trade of silversmith, and though the period of their work falls wholly within the Eighteenth Century, yet their history runs closely parallel to that of the Richardsons. Philip Syng the first was born in Ireland in 1676. Some of his family appear to have been admitted to the guild of Dublin goldsmiths, and it was here in all probability he learned the art which he passed on to his son and grandson. About 1710, however, Syng emigrated to America to seek fresh fields and pastures new; with him came his son Philip the second, then a boy of nine years, of whom we shall hear further. They landed in Philadelphia, and there the father set up a temporary residence, and opened a shop near the Market Place. The only authenticated pieces which are the work of the elder Syng are the flagon (Fig. 1) and baptismal bowl, the gift of Colonel Quarry to Christ Church. These are marked "P S", crude capitals in a rectangle, several times repeated; in design like all the early Pennsylvania work, they are simple, yet impressively graceful. The Christ Church pieces bear the date 1712, and we know from advertisements in contemporary journals that Philip Syng was still working in Philadelphia in 1723, but shortly after he moved to Annapolis, where he died in 1739. When he left Philadelphia for the South, the father probably thought the son capable of taking charge of the business, and it is about this son that most of the family fame gathers. He was prominent, not only in silversmithing but in every branch of public endeavour. Well educated, a thorough gentleman, close friend of Benjamin Franklin, he attained in his long life of eighty-five years an enviable and eminent position in Philadelphia. He was a member of Franklin's Junto, an original director of the Philadelphia Library Company, a member and later Junior Grand Warden of the first Masonic Lodge in America, an original trustee of the Public Academy (later the University of Pennsylvania), a vestryman of Christ Church, one of the charter members of the American Philosophical Society,

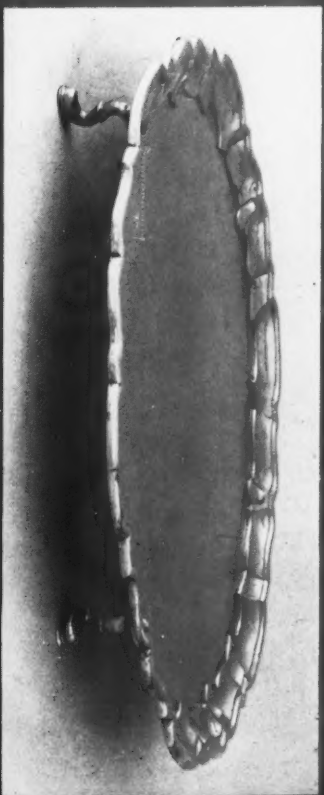


FIG. 1. SILVER FROM CHRIST CHURCH, PHILADELPHIA
Vase by Philip Syng the first, Plate and Beaker by Caesar Ghestin



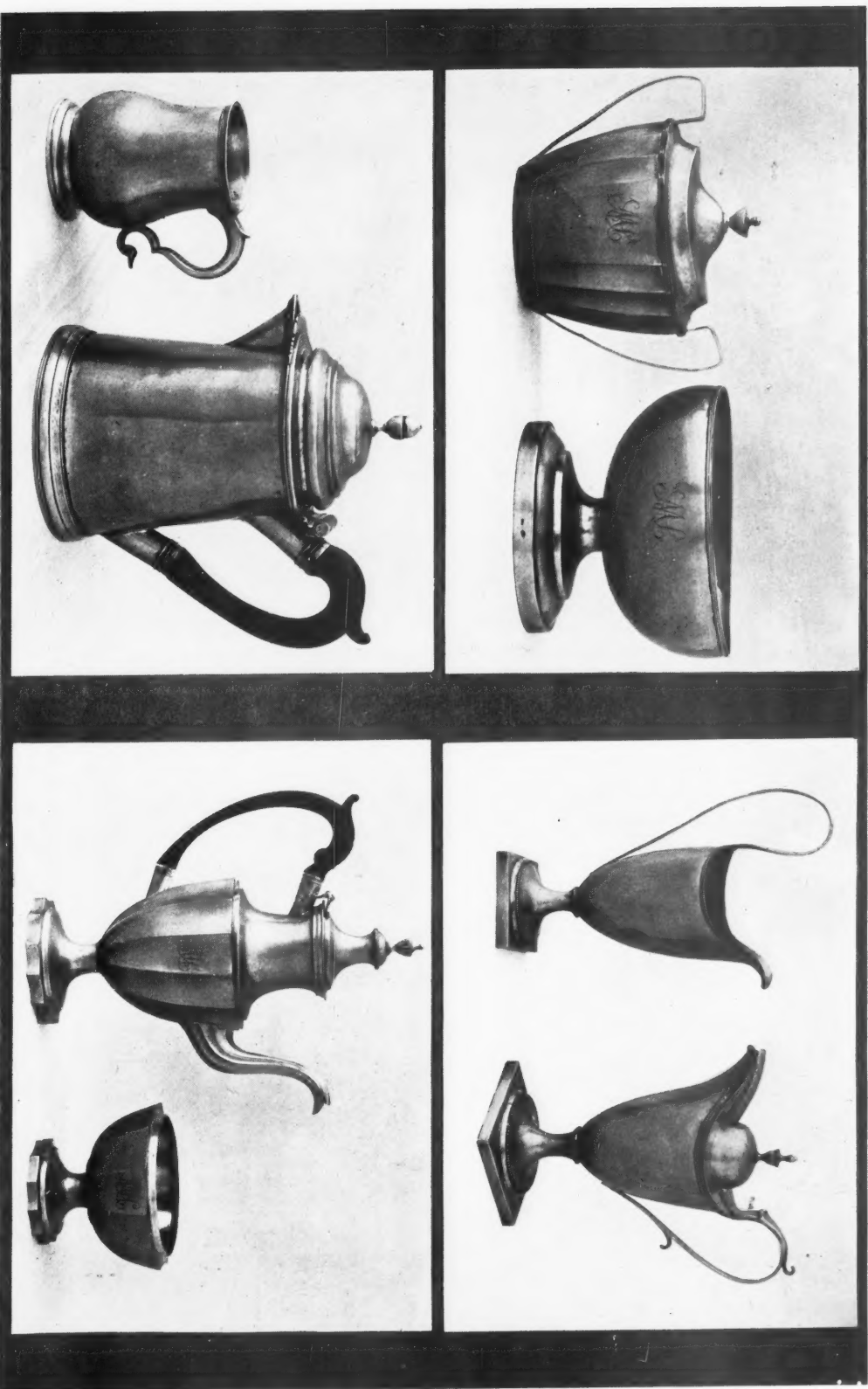


COFFEEPOT BY JOHN L. TELLER



WAITER BY JOSEPH RICHARDSON, SR.
"PHILADELPHIA SHAPE" TEAPOT BY NATHANIEL RICHARDSON AND CADDY BY CARLILE





SUGARBOWL AND SLOPBOWL BY JOHN McMILLIN
 CAN BY JOSEPH RICHARDSON, SR. AND TANKARD BY
 JOSEPH RICHARDSON, FATHER AND SON

CREAM PITCHER BY ABRAHAM DUBOIS
 COFFEEPOT AND SLOPBOWL BY JOSEPH LOWMYER

20

Treasurer of the City, and Provincial Commissioner of Appeals for the county — surely a list of activities which stamp him a man of high ideals and public worth, a citizen of whom the city may be justly proud.

Syng's prominence as a Philadelphian should not, however, cloud in our minds his excellence as a silversmith. It is not infrequent to meet with pieces of silver bearing his mark; and among the best-known examples is the beautiful silver inkstand, now in Independence Hall, Philadelphia, which was made for the Provincial Assembly of Pennsylvania, and which was used at the signing of the Declaration of Independence and of the Constitution of the United States. In the Pennsylvania Museum there is a small brazier by Philip Syng, a most unusual and pleasing piece, while in the recent loan Exhibition at the same Museum was shown a silver bowl, the work of this silversmith, which bore the inscription "The Gift of D. Evans to S. Franklin," and a can, formerly the property of the Bayards of Delaware, still in the possession of their descendants. In the Metropolitan Museum there is a tankard, an excellent example of his handiwork, which until recently was the property of the Willing family of Philadelphia. That in spite of his manifold public activities Philip Syng still remained an active silversmith demonstrates the reverence he had for the craft of his family.

There was a third Philip Syng, silversmith, eldest son of Philip the second, born in 1733. He did not live, however, to execute many pieces, for he died at the age of twenty-seven. His father survived him twenty-nine years, and we may believe that the elder Syng before his death felt all too keenly the lack of a son bearing the name to which he himself had added so much honor — a son to whom he could pass on the skill and lore in the craft which his father had given to him. Mr. Syng, the second, died intestate, leaving an extensive estate, including a number of houses in Philadelphia, and a large country place, "The Prince Of Wales Farm" near the present Ardmore Station on the Pennsylvania Railroad. So ends the story of the Syngs, master silversmiths, eminent Philadelphians, types of straightforward, honest Colonial citizens.

What the Reveres were to silversmithing in New England, the Richardsons and the Syngs were in Philadelphia, yet a score of other workers in the craft flourished in this city during the Eighteenth Century, carrying forward the best traditions established by the early workers. The two decades following the Revolution mark

the halcyon days of Philadelphia silversmithing; the artisans who had established themselves here earlier were then working at their best; while other smiths, with the sudden rise of Philadelphia into national importance, flocked to the capital. From the late seventies and early eighties until the first decade of the new century a large number of the best American silversmiths were working here, and they sold their excellent wares to the prominent families who came to live in Philadelphia. It was during this period that the craftsmen of this city developed styles in silversmithing that are now looked upon as characteristic of this locality. The urn-shaped vessels surmounted by delicately pierced galleries were adopted and perfected by such well-known makers as Joseph Lownes, Christian Wiltberger, John McMullin, Abraham Dubois, and John LeTelier. The last named apparently became so enamoured of the pierced gallery that he made a unique service for the North family in which he added at the base, above a band of beading, the same pierced gallery that appears at the top. Nothing similar in design had ever before been seen, until this set was exhibited at the Pennsylvania Museum. The coffeepot is illustrated. The slop bowl of this same service, moreover, brought to light another interesting fact: it was marked on the bottom "I.L.T", initials which were previously assumed, but not proved, to be those of John LeTelier; near this mark, however, on the bowl was another, "LeTeLier" spelled in full, thus establishing for all time the identity of the disputed initials with this Philadelphia silversmith. The Lowestoft-shape teapot was another form adopted by the designers of silver in this city; so extensively indeed, was it employed here, that it might almost be termed in describing silverware "Philadelphia" shape. An illustration of a graceful pot of this design by Joseph and Nathaniel Richardson, and a caddy to match it by Carlile (a comparatively rare maker) is shown herewith. On these two pieces may be seen a type of monogram engraving which is believed to be also a peculiarity of the Philadelphia smiths — the monogram suspended from a bow-knot, beneath which are crossed two ears of wheat. It is found on many pieces of plate made by Philadelphia makers, and, as far as the present writers' knowledge extends, on no pieces made in other parts of the country.

With the names mentioned above should be included Richard Humphreys, probably at one time Philip Syng's apprentice, and John Myers, Humphreys' apprentice; James Musgrave, Thomas Shields, David Hall and John David. All these were skillful artisans

in the heyday of Philadelphia silversmithing; pieces of their silverware are frequently found in the old Philadelphia and southern families. Though the rise of Philadelphia into prominence in silversmithing was steady, it was not continued beyond the first decade of the Nineteenth Century. The epidemics of yellow fever in the last few years of the century before, proved especially disastrous to the craftsmen of this city, and when the national capital was removed to Washington in 1800 and the city was no longer the national center, the annals of the craft which for thirty years had been so bright, became dull and tarnished.

Horace Furness Jayne

J. M. Woodhouse

THREE EARLY AMERICAN SAMPLERS

THE two diminutive samplers at the top of the accompanying plate are the smallest I have ever chanced to come across. That of Betty Bennett is but four by five and a half inches, the other, her daughter's, even smaller, being but four and one half inches square. Both remain in the possession of the family, belonging to Mr. Francis C. Coley of New Haven, Conn., the grandson of the latter.

Betty Bennett was the daughter of Deliverance Bennett and Mary Benedict, born in that section of Fairfield, Conn., now known as Westport, February 25th, 1774, her sampler being worked in her twelfth year. She was but three years old when the British marched past her home in April, 1777, on their way to burn Danbury and the Continental supplies stored there. Her father was one of the small group of patriots who gathered to repel the invaders. Her mother hid her pewter, consisting of many fine pieces by Frederick Bassett of New York, in a brook running near-by. A tankard taken by the enemy was returned after being carried but a short distance. This piece, bearing her initials, is now owned by Mrs. W. G. Staples of Westport, her great great granddaughter. Thomas Bennett, the great great grandfather of Betty, was one of the original settlers of the

Compo section of Fairfield now included in the town of Westport. She died December 25th, 1857

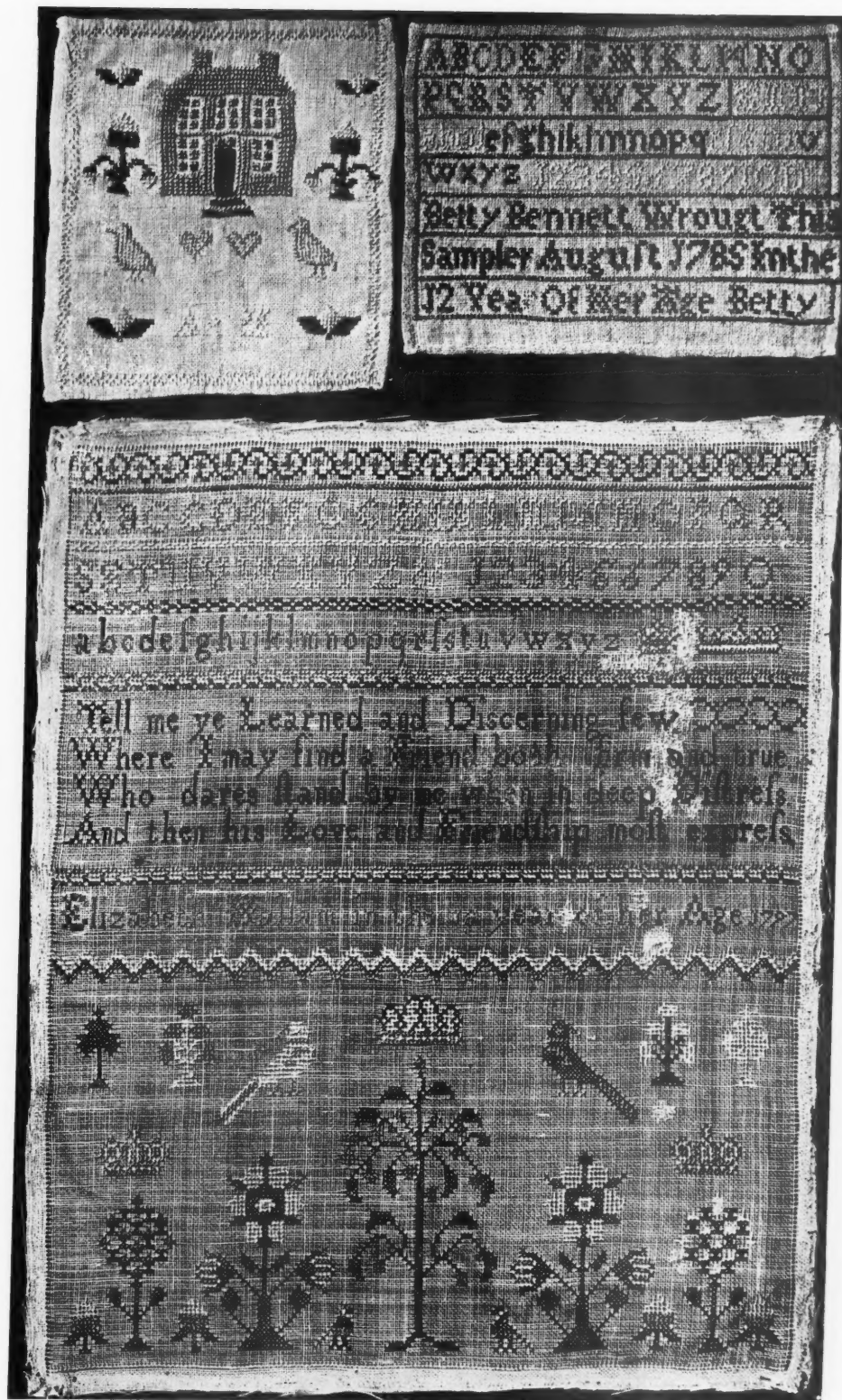
Betty Bennett married Taylor Hurlbutt, also of Fairfield, residing in the section now called Green's Farms, on December 5th, 1793. Taylor Hurlbutt was the third great grandson of Thomas Hurlbutt, compatriot of Lion Gardiner in the settlement of Old Saybrook. Their daughter, Althea, whose tiny sampler with the house and birds we reproduce, married Samuel M. Coley at the age of twenty-four. She died five years later, on March 12th, 1835.

The larger sampler at the bottom of the plate, worked on a piece of very coarse linen and considerably repaired at the upper right, as will be seen from the reproduction, is chiefly interesting for its fine workmanship. The decorative features are delightful indeed and almost perfect to the last detail, the lettering, elaborate, as one will see from the capitals, is exquisite in its finish. It was worked by one "Elizabeth Hallam in the 15 year of her age 1797" and measures ten and one-half by thirteen inches. The numerous crowns among the ornamentations suggest the possibility of there having been titled personages among her immediate ancestry. The colors, now much faded, include black, white, brown, gray, yellow and pink. In its original state it must have been a gay bit of needle-work as it certainly was an unusually fine one.

FOUR PAINTINGS BY ALBERT PINKHAM RYDER

OF THE pictures which illustrate this further essay devoted to the fascinating art of Albert Pinkham Ryder but one has heretofore been reproduced or publicly exhibited. They cover several periods of his development and present several of the characteristic motifs he used more or less continuously.

The insistent charm of Ryder's painting lies in the subtlety of his manipulation of values in the few colors in which he worked. It is consequently scarcely possible to acquaint one with the variety of his performance by reproducing works often very like in design and very different in the essentials of painting — those harmonies of values that are the despair of all except the masters of the medium. However there is enough apparent in the way of imaginative feeling



EARLY AMERICAN SAMPLERS

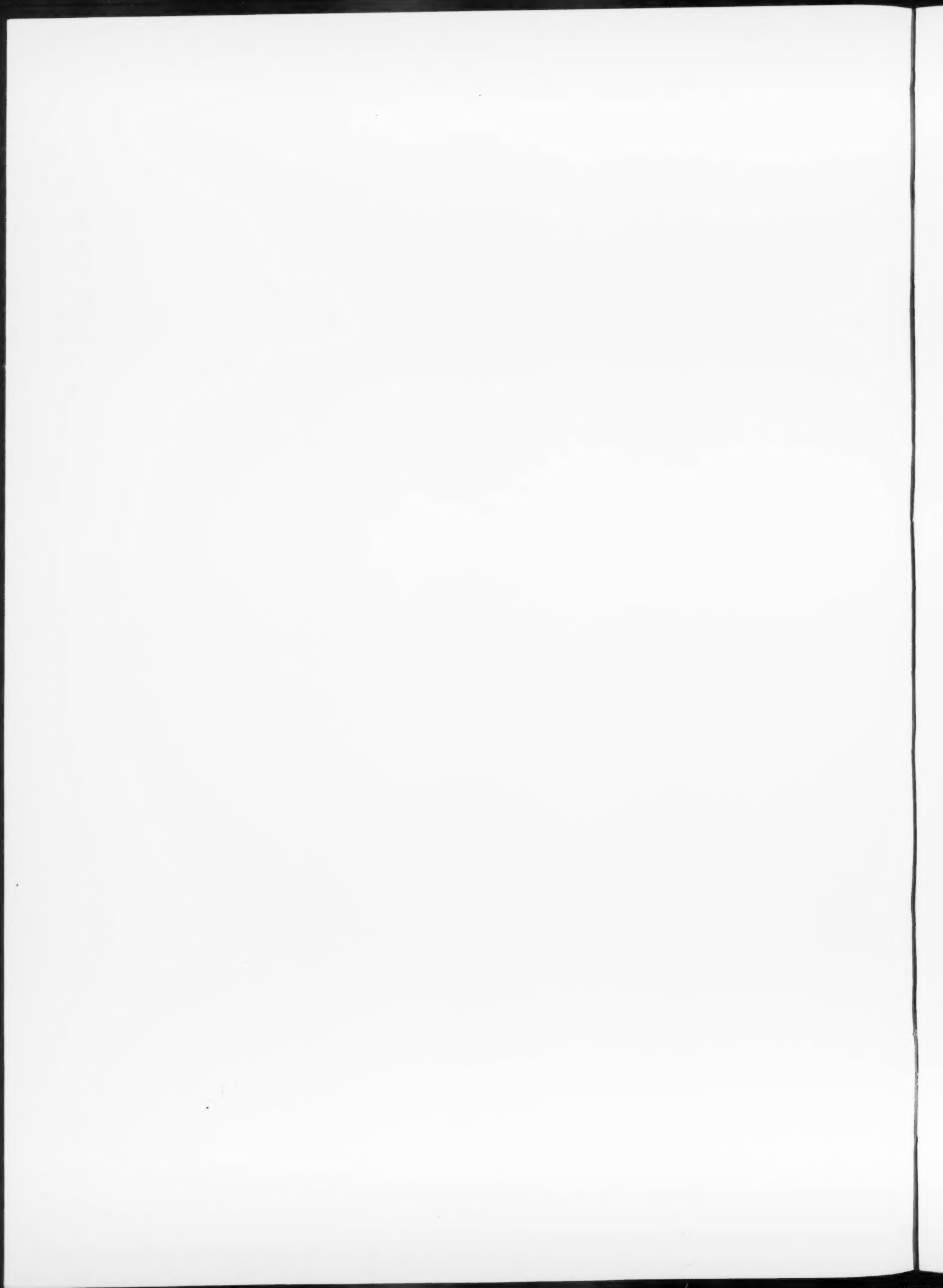
nd



ALBERT P. RYDER: CHILDE HAROLD'S PILGRIMAGE
 10 $\frac{3}{4}$ inches high, 8 $\frac{1}{2}$ inches wide. Collection of Mr. and Mrs. Warren P. King



ALBERT P. RYDER: LANDSCAPE
 37 $\frac{1}{4}$ inches high, 35 $\frac{1}{8}$ inches wide. Collection of Mr. John Gellatly





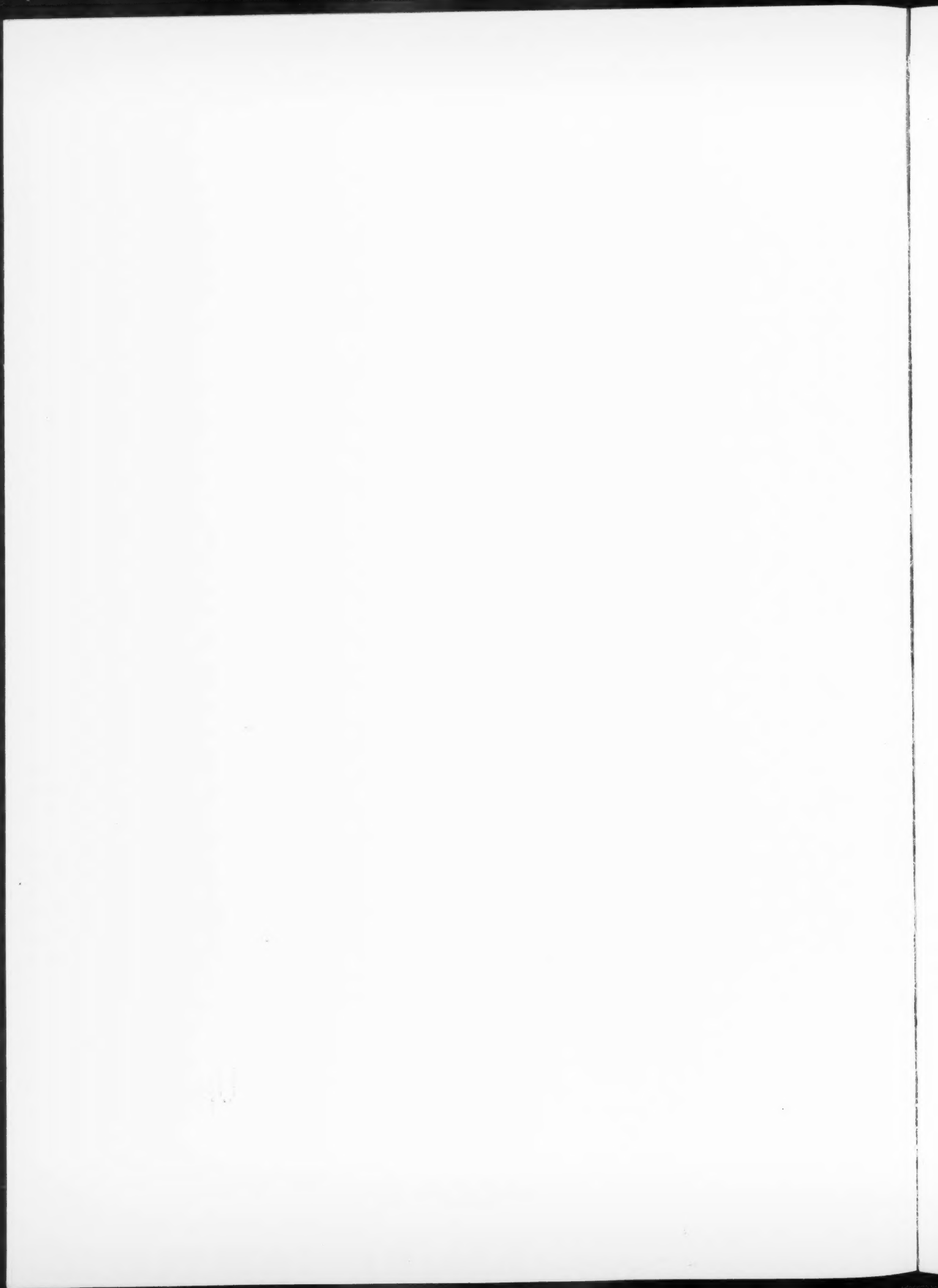
ALBERT P. RYDER: PASTORAL

7 $\frac{3}{4}$ inches high, 14 $\frac{3}{4}$ inches wide. Collection of Mr. Salvator Anthony Guarino



ALBERT P. RYDER: ARCADIA

11 $\frac{3}{4}$ inches high, 12 $\frac{3}{4}$ inches wide. Property of Mrs. Julia Munson Sherman



to enable one at least to appreciate the originality and the beauty of his presentation of a subject.

The large Landscape with cattle owned by Mr. Gellatly is the only purely decorative painting from his hand with which I am acquainted. It is a singularly successful picture of its kind even in its present unfinished condition, and happily it remains just as he left it untouched by the fatuous brush of any fellow craftsman. The way in which the picture is screened in by the foliage of the trees at the left and its charm accentuated by the balance of light and dark in the coloring of the cattle gathered by the meadow spring is evident in the reproduction, which also suggests somewhat of the candour with which the canvas is painted and the beneficent sense of peace it conveys to the spectator. Without being very realistic it is full of the poetry of nature.

His Arcadia is an example of peculiar interest in that it is one of the few canvases in which he has combined the two schemes of color in which he habitually worked. The landscape and the figures are in the rich brown tonality of examples like the Arab Camp and the beautiful cloudy moonlit sky in the splendid greenish blue of his many small moonlit 'marines'. The figures are easily recognizable as being the same as appear in the little upright Dancing Dryads, and in practically the same poses. It is one of Ryder's most original and engaging compositions, inviting in its shadowy vistas of romance and truly musical in the rhythmic balance of forms. The poetry of the scene is emphasized by the moonlit glamour of the summer night's clouded sky which like an exquisite curtain screens this glimpse of fairyland.

The small Pastoral owned by Mr. Salvator Guarino is a very complete and satisfactory picture which the artist attempted unsuccessfully to enlarge. In the larger version the tree forms are too evidently deliberately cut off at the top of the canvas and create an impression of artificiality, a very serious fault in a work of art. Mr. Guarino's panel on the other hand conforms sensibly to the facts of nature and is devoid of all trace of the conscious exercise of artistic license in construction. Generally speaking I think it is true that Ryder's smaller canvases are his greatest works, with a few notable exceptions such as the Jonah, Race Track and the Arab Camp. Of its type this little panel is unsurpassed by anything he did.

Childe Harold's Pilgrimage is an exceptional work in more ways than one. It is of a fine silvery tonality, very blond in effect, and it

is finished with a painstaking fidelity as to detail suggestive of the young artist's pleasure in painting it. An early work, it is full of the romantic feeling of youth and the delicate charm of fanciful thought. Among his other pictures of the same period and in the same genre are the Wood Road, now owned by Dr. Ananda Coomaraswamy, and the Roadside Meeting in the Butler Art Museum at Youngstown, Ohio. Lacking the austerity, the dignity and the simplicity that mark the masterpieces of his later years these works reveal very clearly how much of promise there was in the best of the work of his youth.

In the April 1920 number of this magazine I published under the title of An Eastern Scene one of Ryder's larger canvases, a work curiously reminiscent of Rembrandt in both color and lighting, about which I had no actual evidence of authenticity at that time. The technical and artistic evidences, however, were convincing not alone to myself but to many other competent judges as well. Since then Captain John Robinson, formerly of the Atlantic Transport Line, now retired, with whom Ryder crossed to Europe several times, and a close friend of the artist's for many years, has positively identified the painting. He saw it often in Ryder's studio and remembers the painter quoting to him Longfellow's lines before it:

"They fold their tents like the Arabs,
And as silently steal away."

Captain Robinson adds that Ryder called the picture An Arab Camp, under which title it is reproduced and listed in my recent monograph on the artist. Another work Captain Robinson remembers very well is the Ophelia, also reproduced in the April 1920 issue of "Art in America" and in my monograph. He says that he saw the tree at the right in this picture altered seven times before it assumed its present shape.

Dwight Fainchild Sumner

FRENCH & CO.

ANTIQUE TAPESTRIES
FURNITURE AND TEXTILES
WORKS OF ART

6 EAST 56TH STREET
NEW YORK

ART IN AMERICA AND ELSEWHERE

AN ILLUSTRATED BI-MONTHLY MAGAZINE
DEVOTED TO ANCIENT AND MODERN ART

TELEPHONE

III7
BRYANT

EDITOR

FREDERIC FAIRCHILD SHERMAN

CABLE ADDRESS

"ARTAM"

The generous support of subscribers and friends has enabled the editor to maintain the standard of ART IN AMERICA throughout the past year and justifies the expectation that it will continue to fulfil its mission as an educational factor of real importance in this country, being our only scientific and authoritative magazine of art. With the inauguration of the tenth volume, beginning with the next (December) number, the scope of the magazine will be considerably broadened and the name altered to ART IN AMERICA AND ELSEWHERE.

It will publish, from time to time, as the opportunity presents, works of particular importance and interest in foreign collections and new discoveries in the field of art everywhere.

The number of critics of international reputation who contribute to its pages will be augmented and renewed effort will be made to publish more in the way of criticism and appreciation of American art.

The magazine covers the art of all countries and of all periods and gives particular attention to works of exceptional importance in private collections which are seldom, if ever, publicly exhibited, and to early, modern and contemporary American art.

All forms of artistic expression are treated in its pages, painting, sculpture, textiles, ceramics, silver, etching and drawing, as well as the minor arts, with occasional excursions into the field of the antique and unusual.

It is the one magazine that is indispensable to the scholar, the student, the collector and the lover of art who wishes to keep informed as to the latest conclusions of recognized authorities as to the authenticity, the aesthetic value, the historical interest and the provenance of various masterpieces, as well as the opinion of well-known critics and craftsmen upon the art of today.

\$6.00 a year. \$1.00 a Copy. Foreign postage 60 cents

8 WEST 47TH STREET

NEW YORK CITY

ART IN AMERICA

VOLUME IX · NUMBER VI · OCTOBER MCMXXI

CONTENTS

AN UNPUBLISHED PAINTING BY TITIAN · BY
F. MASON PERKINS · Page 223

A GROUP BY ANDREA PISANO · BY RAIMOND VAN
MARLE · Page 225

NICCOLÒ DI PIETRO GERINI · PART TWO · BY
RICHARD OFFNER · Page 233

OLD WEDGWOOD WARE IN AMERICA · BY E.
ALFRED JONES · Page 240

EARLY PHILADELPHIA SILVERSMITHS · BY
HORACE FURNESS JAYNE AND S. W. WOOD-
HOUSE, JR. · Page 248

THREE EARLY AMERICAN SAMPLERS · Page 259

FOUR PAINTINGS BY ALBERT PINKHAM RYDER
BY FREDERIC FAIRCHILD SHERMAN · Page 260

The articles and pictures are copyrighted, and must not be reprinted without special permission

PUBLISHED BY FREDERIC FAIRCHILD SHERMAN
8 West 47th Street New York City New York

ENGLISH AGENTS: Messrs. Bromhead, Cutts & Co., Ltd.
18 Cork Street Burlington Gardens London, W. I.

Where advertisements and subscriptions will be received and copies of the magazine may be purchased

WILDENSTEIN AND COMPANY

HIGH-CLASS
OLD PAINTINGS
TAPESTRIES
WORKS OF ART
EIGHTEENTH-
CENTURY
FURNITURE

647 FIFTH AVENUE
NEW YORK CITY
PARIS: 57 RUE LA BOETIE

C. W. KRAUSHAAR ART GALLERIES

680 FIFTH AVENUE NEW YORK

Paintings

Bronzes

Etchings

L'Art Ancien S. A.

Librairie et Maison d'Antiquites
LUGANO [Switzerland], 7 Piazza Giardino

High-Class Italian Paintings

Fine Old Manuscripts

*Valuable Books and Engravings
from 15th to 18th century*

Constant issue of catalogues on incunabula, mss.,
miniatures, drawings, bindings, paintings, illustrated
books, French portraits, etc.

The Milch Galleries

Dealers in

*American Paintings
and Sculpture*

Etchings and Mezzotints

108 WEST 57TH STREET, NEW YORK
(Adjoining the Lotos Club)

R. C. & N. M. VOSE

Established 1841

*Paintings
of Quality*

American

Barbizon

Early English

Modern Dutch

394-398 BOYLSTON STREET
BOSTON

Scott & Fowles

Art Galleries

667 FIFTH AVENUE NEW YORK

THE ARTS

*Published
Every
Month
During the
Art Season*

WITH the following issues: December, January, February, March, April, May and June. Subscription: two dollars a season, thirty cents a number, (to foreign countries two dollars and fifty cents).

THE ARTS may be had at book-stores and news-stands throughout the United States; and in Europe, of The Independent Gallery, Grafton St., London (one shilling and six pence); of Brentano's and Bernheim Jeune, Paris (four francs); of Ulrico Hœpli, Milan, and of the Libreria Spithœver, Rome (seven liras).

HAMILTON EASTER FIELD, *Editor and Publisher*

EAGLE BUILDING, BROOKLYN, NEW YORK

"The handsomest magazine in America"

ART AND ARCHAEOLOGY

A POPULAR ILLUSTRATED MONTHLY
MAGAZINE

\$5.00 per annum

50c. a copy

ART AND ARCHAEOLOGY tells the story of the Arts throughout the Ages in simple language, illustrated by beautiful pictures. Human interest, timeliness and literary merit are the tests applied in the choice of articles, artistic quality and appropriateness in the selection of illustrations. It aims to be accurate, authoritative and aesthetic; instructive, interesting and inspiring. The contributed articles are of varied interest, embracing the world-wide field of art and archaeology. Full page illustrations are an attractive feature.

Sample Copy on Request

ART AND ARCHAEOLOGY PRESS

THE OCTAGON

WASHINGTON, D. C.

AMERICAN ART CENTERS SERIES

1. CHICAGO

Double Number, ART AND ARCHAEOLOGY
Sept.-Oct. 1921

1. Introduction, By George W. Eggers.
2. The Plan of Chicago—Its Purpose and Development, By Charles H. Wacker.
3. Chicago Parks, Playgrounds and Forest Preserves, By Jens Jensen.
4. The Forest Reserve District of Cook Co., Ill., By D. H. Perkins.
5. Architecture in Chicago, By Thomas E. Tallmadge.
6. The Monuments of Chicago, By Lorado Taft.
7. Chicago Painters, Past and Present, By Ralph Clarkson.
8. The Art Institute of Chicago, By Clarence A. Hough.
9. The Field Museum, By Stanley Field.
10. Private Collections in Chicago, By Lena M. McCauley.
11. The Municipal Art League of Chicago, By Everett L. Millard.
12. Art at the University of Chicago, By David A. Robertson.
13. Art at Northwestern University, By Stella Skinner.

60 Illustrations in Double-tone

Unbound, \$1.00

Bound in cloth, \$1.75

EARLY AMERICAN PORTRAIT PAINTERS IN MINIATURE

By THEODORE BOLTON

Octavo. With photographic reproductions of 32 portrait miniatures. Limited edition of 300 copies printed from type. \$7.50 a copy. Delivered \$7.65. (IN PRESS)

A little cyclopedia of our native painters of portrait miniatures before 1850. It includes brief biographies of many of the artists and lists known examples from their brush. Representative works of various painters are reproduced to illustrate their style. The volume contains upward of one hundred and fifty names and is the only book of its kind to be had. It supplies a definite need. The edition is very small and will probably soon be exhausted. Every student and collector of early American portraits should own a copy of this exhaustive register of our miniature painters.

FREDERIC FAIRCHILD SHERMAN
8 WEST 47TH STREET, NEW YORK CITY

ART IN AMERICA

The publisher of Art in America has been successful in securing copies of the very scarce early volumes of the magazine so as to offer the following complete sets:

Vols. I-VIII, some
bound but in un-
matched styles.

One set, \$175.00

The last, 200.00

Two sets only now remain and after these sets are disposed of it will in all probability be absolutely impossible to secure a complete file of the magazine at any price

8 WEST 47TH STREET • NEW YORK

IMPORTANT ILLUSTRATED ART BOOKS

PUBLISHED BY

FREDERIC FAIRCHILD SHERMAN

8 West 47th Street, New York City

ESSAYS IN THE STUDY OF SIENESE PAINTING

By BERNARD BERENSON

Small 4 to. Illustrated. Limited edition. \$5.00 net.
Delivered \$5.15

Mr. Berenson has the inestimable virtue, as an expert, of communicating the spirit and mood in which he works. He has made many valuable discoveries.
—*New York Times*.

VENETIAN PAINTING IN AMERICA

By BERNARD BERENSON

Small 4 to. Illustrated. Limited edition. \$6.00 net.
Delivered \$6.20

One of the most significant works of reconstructive criticism that have appeared in recent years on the subject of Italian painting.—*The Dial*.

THE LATE YEARS OF MICHEL ANGELO

By WILHELM R. VALENTINER

Octavo. Illustrated. Limited edition.

Delivered \$7.50

No one has made the mysterious giant of the renaissance live for us in the same degree.—*New York Times*.

INTRODUCTIONS

By MARTIN BIENBAUM

8 vo. Limited edition. Illustrated. \$5.00 net.

Delivered \$5.15

It is a pleasure to come in touch with the newer movements under a guide who eschews jargon and keeps his head.—*The Review*.

AMERICAN PAINTERS OF YESTERDAY AND TODAY

By FREDERIC F. SHERMAN

12 mo. Limited edition. Illustrated. \$3.00 net.

Delivered \$3.10

Illuminating and well written. Interesting alike to the artist and the art lover.—*Cincinnati Enquirer*.

LANDSCAPE AND FIGURE PAINTERS OF AMERICA

By FREDERIC F. SHERMAN

12 mo. Limited edition. Illustrated. \$3.00 net.

Delivered \$3.10

Mr. Sherman searches for spiritual and intellectual significances. He helps us to recognize beauties and apprehend sentiment.—*Detroit Free Press*.

AMERICAN ARTISTS SERIES

Each volume uniform, finely printed from type on hand-made paper in limited editions and beautifully illustrated with photogravure plates.

Albert Ryder

By Frederic Fairchild Sherman

A monograph of the highest interest to students of American art. It characterizes the artist enthusiastically and at the same time justly. Mr. Sherman adds to his illuminating text an invaluable catalogue.
—*New York Tribune*.

225 copies. \$25.00 net.

Winslow Homer

By Kenyon Cox

Explains everything that is explicable in Homer's art.—*New York Tribune*.

300 copies. \$15.00 net.

Ralph Albert Blakelock

By Elliott Daingerfield

For those interested in the painting of Blakelock this review of his work and life should prove very attractive.—*The Burlington Magazine*.

250 copies. \$12.50 net.

George Inness

By Elliott Daingerfield

Must take first place as a document of the personality, life and work of George Inness.—*International Studio*.

250 copies. \$17.50 net.

Fifty Paintings by Inness

Introduction by Elliott Daingerfield

Presents more pictures by the artist than any one before has been able to see together, except in the exhibition held after Inness's death.—*The Dial*.

300 copies. \$25.00 net.

Homer Martin

By Frank Jewett Mather, Jr.

A thoroughly sympathetic and intelligent piece of criticism, and throws a great deal of interesting light upon the character, the aims and the personality of the painter.—*Boston Transcript*.

250 copies. \$15.00 net.

Fifty-eight Paintings by Homer Martin

Described by Dana Carroll

The reproductions form a little gallery, through which one may become intimately acquainted with the painter's genius. Martin's beautiful quality of design, his synthetic habit and his feeling for form may all be studied in these plates.—*The New York Tribune*.

300 copies. \$25.00 net.

Alexander Wyant

By Eliot Clark

Mr. Clark has conducted his analysis with tact, lucidity, and judgment. He rightly emphasizes the intimacy and charm of Wyant.—*The Nation*.

300 copies. \$15.00 net.

Sixty Paintings by Alexander Wyant

Described by Eliot Clark

As a volume of record the book is, of course, invaluable.—*New York Times*.

The photogravures are superb and the typography is perfect.—*New York Herald*.

250 copies. \$25.00 net

Parish-Watson & Co., Inc.

Early Chinese Pottery

Sculptures

Old Chinese Porcelain

Rare Persian Faience

560 Fifth Avenue

*Entrance through Dreicer and Co.
or by way of 46th Street*

New York

American Paintings of Distinction

Blakelock, Ralph A.

Bunce, W. Gedney

Homer, Winslow

Inness, George

Martin, Homer D.

Newman, Robert L.

Ryder, Albert P.

Sargent, John S.

Twachtman, John H.

Wyant, Alexander H.

FREDERIC FAIRCHILD SHERMAN
8, West 47th Street New York City

BARBIZON HOUSE RECORD, 1920

Price, post free

Five dollars

With 35 Reproductions after:

J. Bastien-Lepage	L. Lhermitte
Frank Brangwyn, R.A.	James Maris
D. Y. Cameron, R.A.	Matthew Maris
G. Clausen, R.A.	J. F. Millet
J. B. C. Corot	A. T. J. Monticelli
C. F. Daubigny	Sir H. Raeburn, R.A.
H. Daumier	A. Rodin
Fantin-Latour	J. S. Sargent, R.A.
T. Gainsborough, R.A.	J. M. W. Turner, R.A.
F. Goya	J. McNeill Whistler

And Others



Furnished with treasures in exactly the same way as might be the private home of any man of taste, means and culture; to go exploring among its varied exhibits is like calling upon an acquaintance, singularly favored in respect of this world's goods, and the talent to appreciate them.

—AMERICAN ART NEWS. Feb. 12, 1921

BARBIZON HOUSE

8 HENRIETTA STREET, CAVENDISH SQUARE LONDON, W. 1

Paintings of Individuality

Lawson	Marin
Prendergast	Demuth
Davies	Pascin
Glackins	Wright
Henri	Man Ray
Miller	Sheeler
Lever	McFee
Myers	Yarrow
Noble	Hartley

The DANIEL GALLERY
2 WEST 47TH STREET
NEW YORK CITY

MAX ROTHSCHILD

PICTURES BY
OLD MASTERS



Rare Masters
Exceptional Examples

The Sackville Gallery

28 Sackville Street
LONDON, W. 1.

Telegrams:
OBJEDAR LONDON

Telephone:
MAYFAIR 3580

DUVEEN BROTHERS

OBJETS D'ART
PAINTINGS
PORCELAINS
TAPESTRIES

NEW YORK

PARIS

